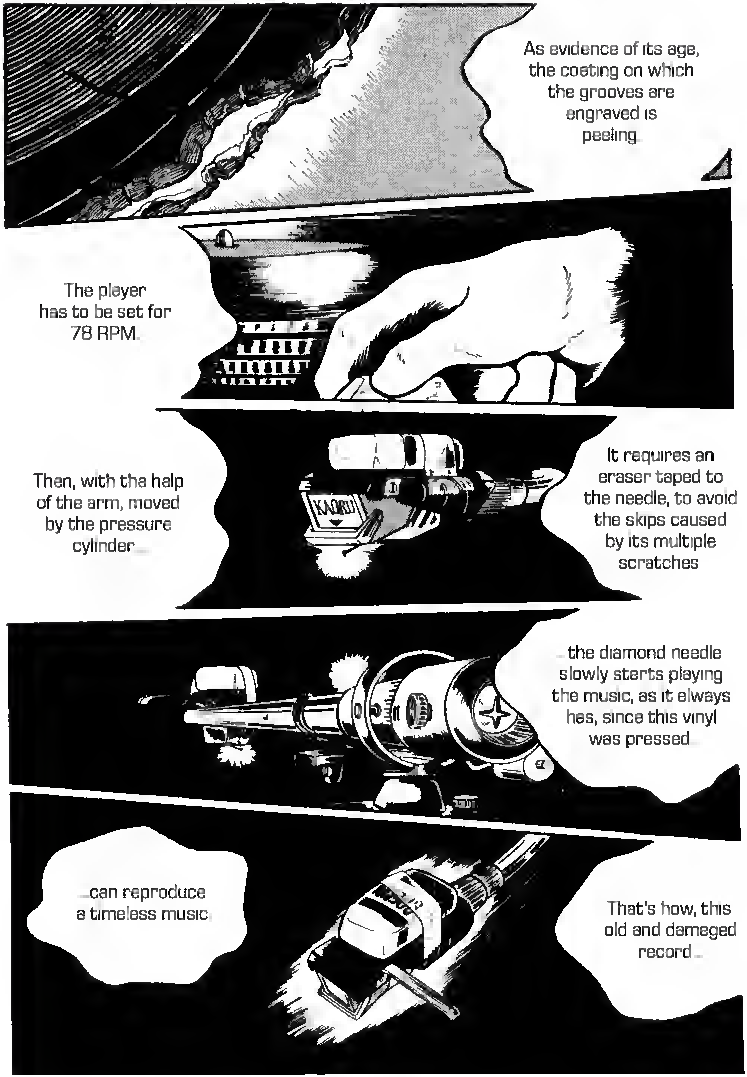
Das Rheingold

The Ring of the Nibelung -The Rhine Gold- was serialized in Chuukosha Fan (used car magazine) from October 10, 1990 to November 25, 1992, later collected into tankōbon by Shinchosha in January 1992.

The bonus story "**Eternal Allegretto**" was published in the FM Rekoparu magazine on November 4, 1974. Despite the original format having aged considerably, we thought it worthy to include this important work as a bonus story to this manga. We hope you enjoy it!

This is an old, 78 RPM record.
It's scratched, cracked, and the label illegible.


As evidence of its age, the coating on which the grooves are engraved is peeling...
The player has to be set for 78 RPM.
Then, with the help of the arm, moved by the pressure cylinder...
It requires an eraser taped to the needle, to avoid the skips caused by its multiple scratches
...the diamond needle slowly starts playing the music, as it always has, since this vinyl was pressed...
...can reproduce a timeless music.
That's how, this old and damaged record...

...it's a song that evokes strong feelings in the hearts of anyone who listens
The sound is full of crackles and pops, but...
The essence of Furtwangler's music and soul are captured in this record for posterity.
Beethoven's Second Movement of Symphony No. 7, the "*Eternal Allegretto*", conducted by Furtwangler
It had been abandoned, thrown on the road, and stepped on it
A young man found this vinyl in the streets during the upheaval that followed the years after the Surrender

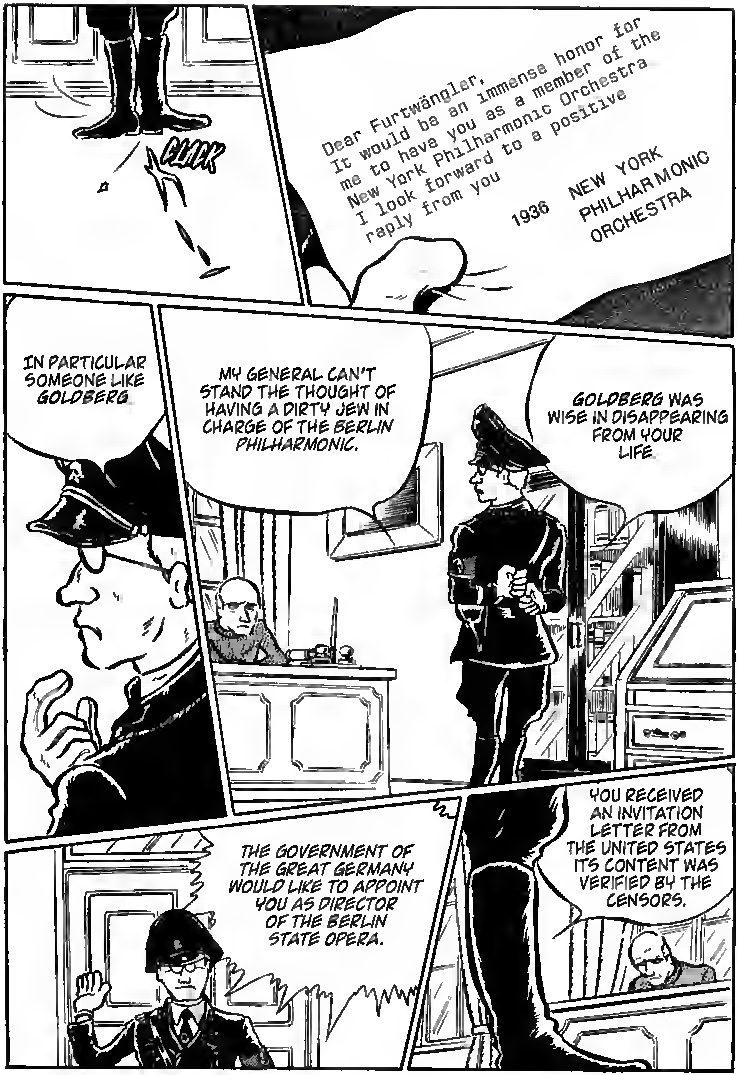
ETERNAL ALLEGRETTO

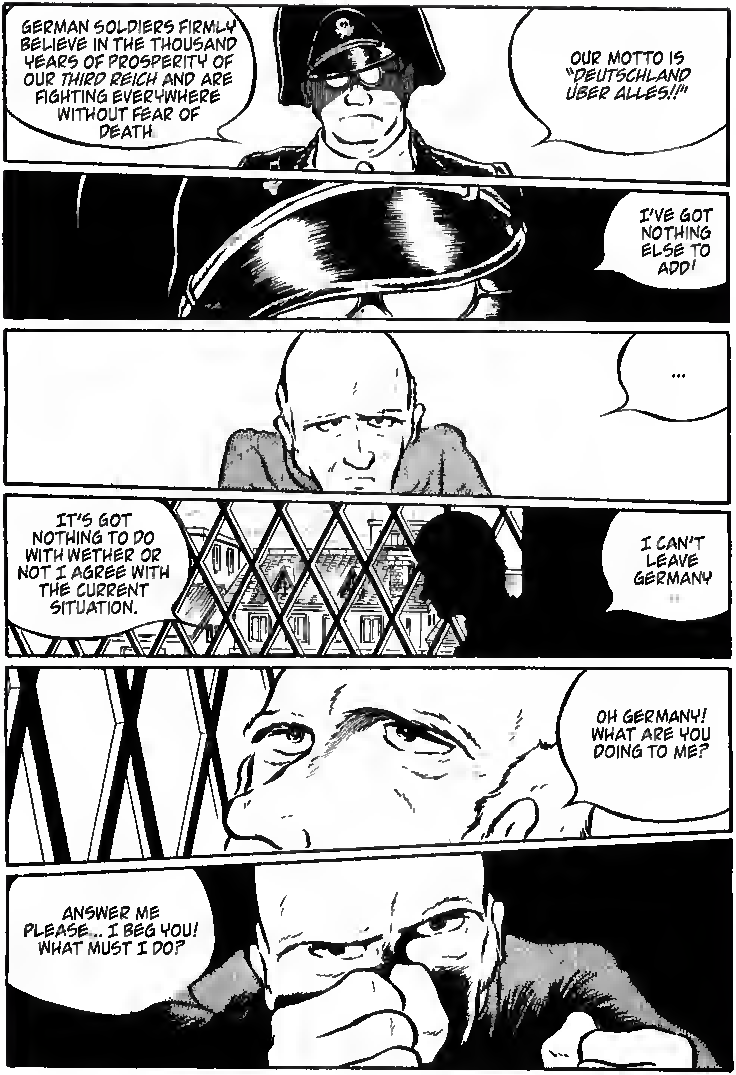
"DEUTSCHLAND UBER ALLES!!" GERMANY ABOVE ALL!!
1932, Germany, the country of Furtwangler's ancestors, was going through turbulent times..
WE MUST FIRMLY STATE OUR CONVICTION, ONLY A PURE RACE CAN CLEAN THIS WORLD, AND OURS IS THE ONLY TRUE PURE RACE, THE ARYAN RACE!
THE EMPIRE IS EXPANDING! OUR NATION IS READY TO CONQUER THE ENTIRE WORLD!!
IS THAT WHAT YOU WANT? THE VICTORY OF THE JEWS?!!
WILL YOU DO EVERYTHING IN YOUR HANDS TO MAKE US ARYANS TRIUMPH? OR DO YOU WISH FOR OUR RACE TO BECOME EXTINCT?!
THAT'S NOT MUSIC, IT'S THE TROOPS MARCHING!
WHAT IS THAT MUSIC?

I'M PAYING FURTWANGLER A VISIT...
WHERE ARE YOU GOING, GOLDBERG ?
THE NAZIS ARE RULING GERMANY !!!
COME IN...
SO THEY MANAGED TO SILENCE YOU..!
OH! IT'S YOU, GOLDBERG !!!
BRROO
BRROO
BRROO

I'M IN THE SAME POSITION !!!
YES, HE HAD TO, BECAUSE HE'S A JEW..
DID YOU KNOW THAT BRUNO WALTER WAS NAMED CONDUCTOR OF THE NEW YORK PHILHARMONIC ORCHESTRA AFTER HE LEFT GERMANY?
HE'S OUT OF HIS MIND!
HITLER IS CALLING FOR THE EXPULSION AND EXTERMINATION OF JEWS!
I'M GOING TO STAY IN GERMANY, EVEN IF THE GOVERNMENT HAS GONE INSANE. I'LL STAY OUT OF TROUBLE AND CONTINUE TO LIVE THE LIFE I'M LIVING
SOON, ALL THE MOST TALENTED MUSICIANS WILL HAVE LEFT THIS COUNTRY.
...
I'M LEAVING GERMANY!
YOU COULD GET INTO TROUBLE IF THEY FIND OUT YOU'VE BEEN TALKING TO A JEW.
WE'LL PERFORM TOGETHER ONCE AGAIN WHEN PEACE HAS RETURNED, GOLDBERG...
TAKE GOOD CARE OF YOURSELF !!

THEY'RE ALL LEAVING GERMANY.
EVERYONE'S LEAVING ...
WITHOUT THEM ...
HOW WOULD THE GERMANS LISTEN TO REAL MUSIC?!
GERMANY WILL ALWAYS BE THE LAND OF MY ANCESTORS, I'M TIED TO THIS PLACE FOR BETTER OR WORSE.
IT'S ALL I'VE GOT IN THIS WORLD ...
A LETTER FROM THE UNITED STATES.


CLICK
Dear Furtwängler,
It would ba an immense honor for me to have you as a member of the New York Philharmonic Orchestra
I look forward to a positive raply from you
1936 NEW YORK PHILHARMONIC ORCHESTRA
IN PARTICULAR SOMEONE LIKE GOLDBERG
MY GENERAL CAN'T STAND THE THOUGHT OF HAVING A DIRTY JEW IN CHARGE OF THE BERLIN PHILHARMONIC.
GOLDBERG WAS WISE IN DISAPPEARING FROM YOUR LIFE
THE GOVERNMENT OF THE GREAT GERMANY WOULD LIKE TO APPOINT YOU AS DIRECTOR OF THE BERLIN STATE OPERA.
YOU RECEIVED AN INVITATION LETTER FROM THE UNITED STATES ITS CONTENT WAS VERIFIED BY THE CENSORS.


GERMAN SOLDIERS FIRMLY BELIEVE IN THE THOUSAND YEARS OF PROSPERITY OF OUR THIRD REICH AND ARE FIGHTING EVERYWHERE WITHOUT FEAR OF DEATH
OUR MOTTO IS "DEUTSCHLAND UBER ALLES!!"
I'VE GOT NOTHING ELSE TO ADD!
...
IT'S GOT NOTHING TO DO WITH WETHER OR NOT I AGREE WITH THE CURRENT SITUATION.
I CAN'T LEAVE GERMANY
OH GERMANY! WHAT ARE YOU DOING TO ME?
ANSWER ME PLEASE... I BEG YOU! WHAT MUST I DO?

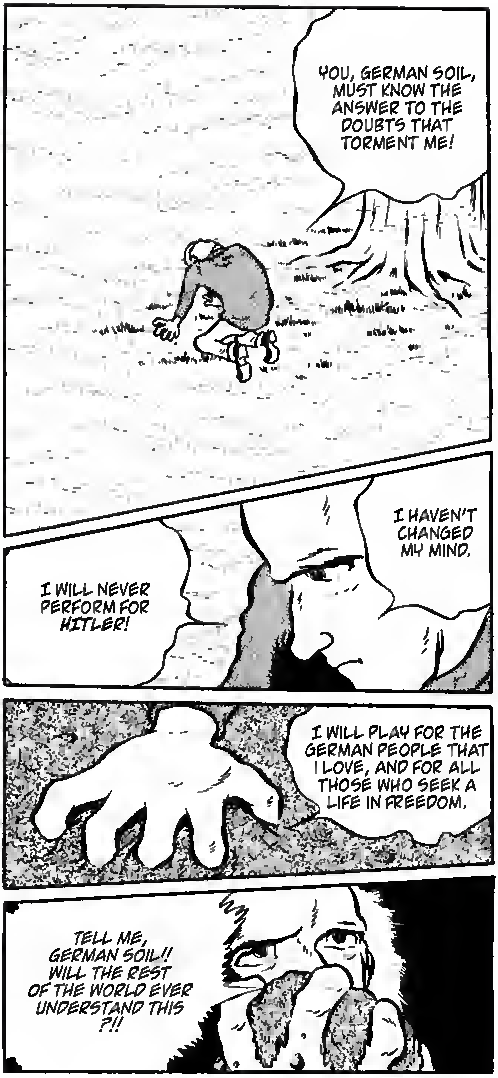
BEETHOVEN: Symphony No. 7

Conducted by
Wilhem Furtwangler
for the Berlin Philharmonic Orchestra
(Live recording from 1943)
EMI CLASSICS TOCE-3733

It appears that this live recording of a concert in October 1943 is the same on the vinyl record that Leiji Matsumoto found in the street After WWII and the defeat of Germany, the original master was thought to have been taken to the Soviet Union and became a myth for years. Then, in the 60s, it was released there as a 45RPM, but suffered from a poor transfer

The one presented here is a better transfer available in CD Since this was recorded live when WWII was still ongoing, the sound quality is not optimal, but this 'Eternal Allegretto' is still a truly remarkable interpretation, that can easily bring tears to anyone's eyes

It is not difficult to imagine Furtwängler's despair about the situation of Europe, the concert hall of the Berlin Philharmonic Orchestra, the place where it was recorded, was completely destroyed in a fire after an aerial raid the following year Thinking about all this when listening, it can surely be called, a true heritage of mankind

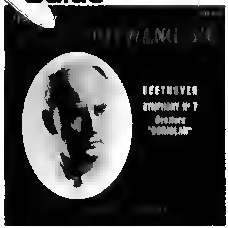

YOU, GERMAN SOIL, MUST KNOW THE ANSWER TO THE DOUBTS THAT TORMENT ME!
I HAVEN'T CHANGED MY MIND.
I WILL NEVER PERFORM FOR HITLER!
I WILL PLAY FOR THE GERMAN PEOPLE THAT I LOVE, AND FOR ALL THOSE WHO SEEK A LIFE IN FREEDOM.
TELL ME, GERMAN SOIL!! WILL THE REST OF THE WORLD EVER UNDERSTAND THIS ?!!

TO ALL TROOPS STATIONED IN THE OCCUPIED TERRITORIES OF OUR GREAT GERMANY...
...TO BOOST TO YOUR MORALE, WE'LL PLAY "THE RHINE GOLD" PERFORMED BY THE BERLIN STATE OPERA...
BOOM
BOOM
BOOM
HOLD YOUR BREATH TIGHTLY DURING TWILIGHT OF THE GODS HEIL HITLER!
UNDER THE BATON OF THE BRILLIANT FURTWÄNGLER!
FURTWANGLER? THAT DIRTY NAZI...

A "TWILIGHT OF THE GODS" FINALLY TOOK PLACE IN GERMANY AT 3:15PM ON MAY 7, 1945. IN BERLIN, THE SOUND OF THE CATERPILLAR TRACKS OF SOVIET TANKS REPLACED THE WAGNER MUSIC CONDUCTED BY FURTWÄNGLER.
HITLER, THE NAZIS, AND THE RULE OF A THOUSAND YEARS THEY HAD DREAMED ABOUT, ALL BUT VANISHED.
THE PROCLAIMED PROSPERITY OF THE THIRD REICH, MELTED AWAY LIKE SNOW IN THE SUN, ALONG WITH THE GERMAN ARMY.

...
YET, HE SHOULD'VE DIED IN A GAS CHAMBER INSTEAD OF ALL THOSE JEWS!
THE WAR TRIBUNAL WILL DEAL WITH HIM.
GOEBBELS' PUPPET !!
A TOOL OF THE NAZIS!!
FURTWANGLER?
FURTWANGLER
MUSICAL SCORES?
HEY! YOU KRAUT! GIMME YER WATCH!
YOU WON'T NEED THOSE ANYMORE, THROW'EM AWAY!!!

Disc Guide



BEETHOVEN: Symphony No. 7

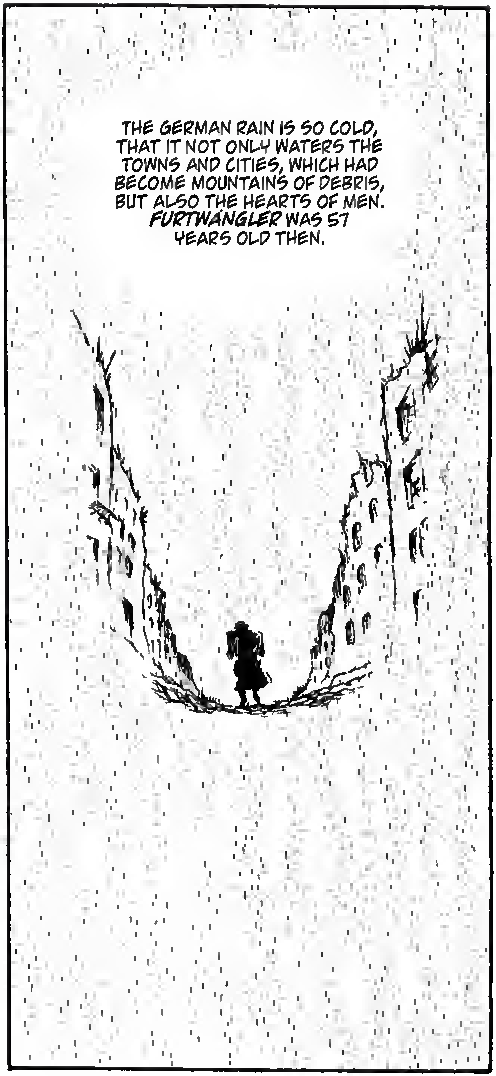
Conducted by
Wilhem Furtwangler
for the Vienna Philharmonic Orchestra
(Studio recording from 1950)
EMI CLASSICS TOCE-3724

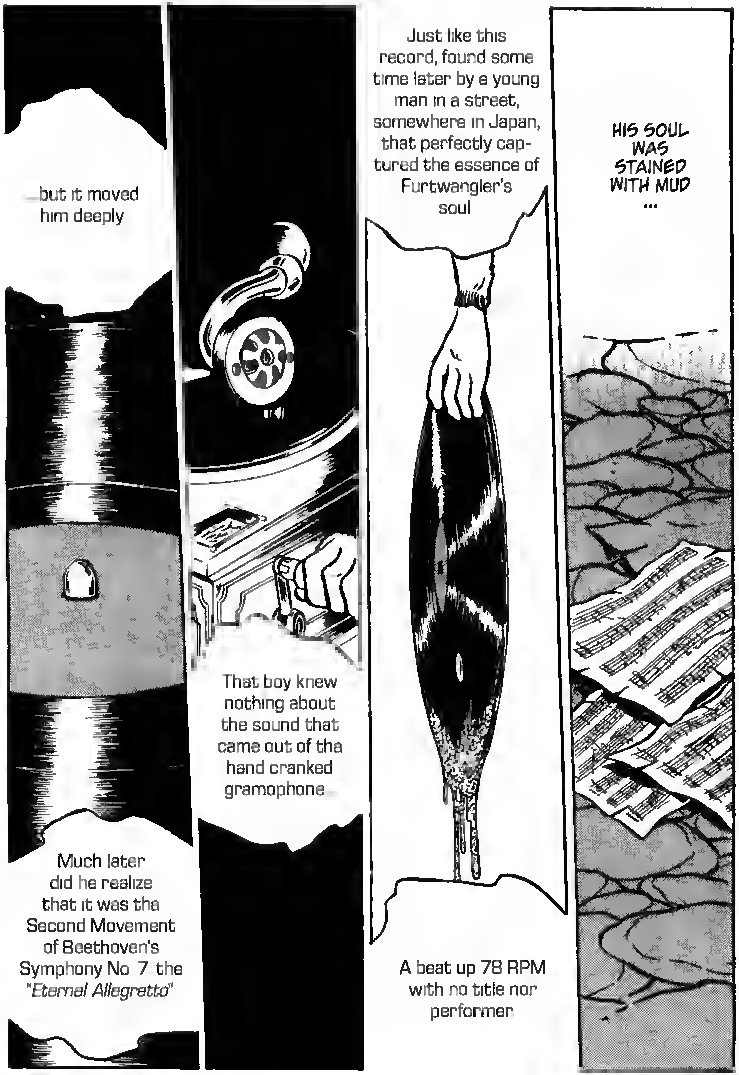
There were 5 recordings of the Symphony No 7 conducted by Furtwängler among these is the 1943 live version (shown p 173)

This CD contains the version played by the Philharmonic Orchestra of Vienna in 1950, it is part of the complete works of Beethoven published by EMI and produced by the famous Walter Legge. It is the only existing studio version, and the sound quality is better than that of the recording of 1943

The beauty and strength of the Eternal Allegretto and the last movement are of a power that will leave you breathless. Recorded 5 years after the war the sadness and anger of the battles, and the terror of the Nazi regime are completely absent.

This CD is ideal for all those who want to listen to Furtwangler for the first time, it is truly a historic interpretation.

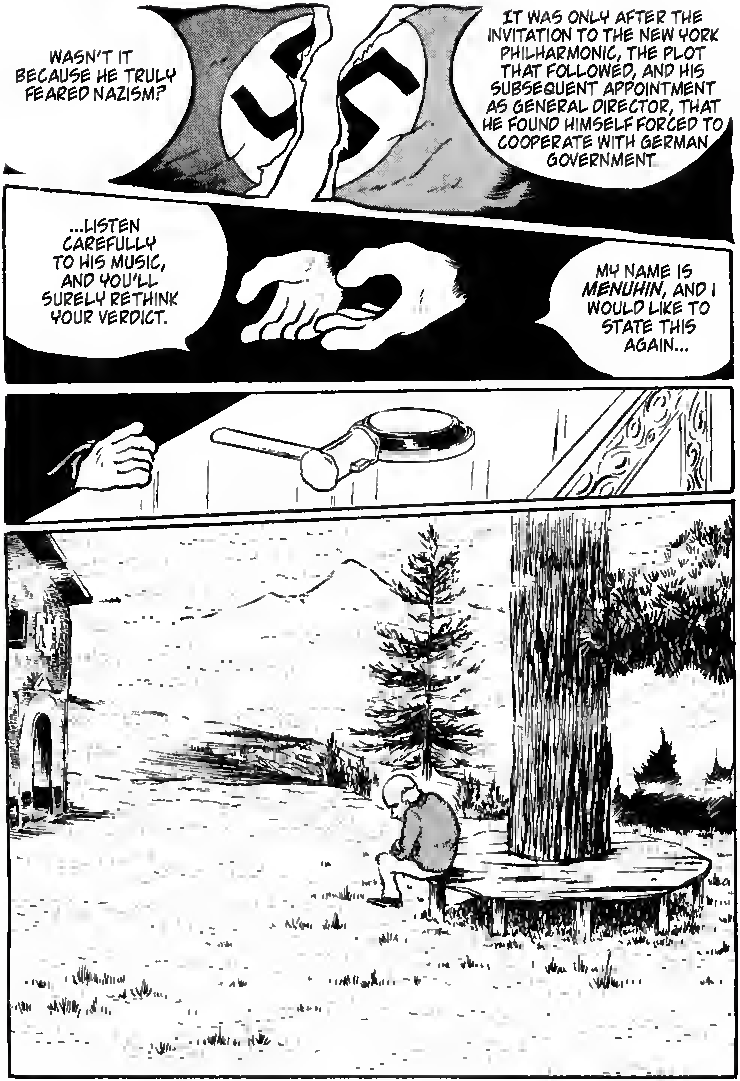

THE GERMAN RAIN IS SO COLD, THAT IT NOT ONLY WATERS THE TOWNS AND CITIES, WHICH HAD BECOME MOUNTAINS OF DEBRIS, BUT ALSO THE HEARTS OF MEN. *FURTWANGLER* WAS 57 YEARS OLD THEN.


but it moved him deeply
That boy knew nothing about the sound that came out of tha hand cranked gramophone
Much later did he realize that it was tha Second Movement of Beethoven's Symphony No 7 the "Eternal Allegretto"
Just like this record, found some time later by a young man in a street, somewhere in Japan, that perfectly captured the essence of Furtwangler's soul
A beat up 78 RPM with no title nor performer
HIS SOUL WAS STAINED WITH MUD ...

FURTWANGLER IS TO BE FORMALLY CHARGED.
THERE IS EVIDENCE THAT HE WAS AN ACCOMPLICE TO THE NAZIS AND HITLER, AND THAT HE'S GOT BLOOD ON HIS HANDS.
DIDN'T THE PIECES OF WAGNER, CONDUCTED BY FURTWANGLER, SERVE AS FUNERAL MARCHES TO ALL THE JEWS WHO DIED IN THE GAS CHAMBERS?
WEREN'T THE RIDE OF THE VALKYRIES AND THE MAGIC FIRE MUSIC (FEUERZAUBER), WHAT GAVE THE COURAGE TO GERMAN TROOPS TO SPREAD DEATH OVER EUROPE ALL THE WAY TO RUSSIA?
WEREN'T EVEN SOME GERMANS, ACCOMPANIED TO DEATH BY SIEGFRIED'S FUNERAL MARCH?

DO YOU HAVE ANYTHING TO SAY IN YOUR DEFENSE AGAINST THESE ACCUSATIONS?
HITLER CLAIMED TO LOVE WAGNER. IS IT A CRIME TO LOVE WAGNER?
IS IT A CRIME FOR A GERMAN TO HAVE REMAINED IN HIS COUNTRY?
GERMANY WAS LIKE THAT, AND I WAS A GERMAN! I'VE GOT NOTHING ELSE TO SAY.
WASN'T IT IN REWARD TO THE HELP YOU PROVIDED THE GOVERNMENT?
THEN, WHY DID YOU ACCEPT THE POSITION OF PRINCIPAL CONDUCTOR OF THE BERLIN STATE OPERA, ONE OF THE HIGHEST APPOINTMENTS AWARDED BY THE NAZI REGIME?

EXCUSE ME, YOUR HONOR ...
MY NAME IS YEHUDI MENUHIN. I'M A VIOLINIST BORN IN THE UNITED STATES
YOU'D BE CONVINCED OF HIS PROFOUND LOVE FOR HUMANITY.
...BUT, IF YOU HAD LISTENED TO THE MUSIC HE CONDUCTED ...
GOLDBERG, AND MANY OTHER JEWS THAT FLED THE COUNTRY, WILL NEVER FORGET THIS.
DIDN'T HE FIRMLY OPPOSE TO THE EXPULSION OF THE JEWS?
BY THE WAY, I'M A JEW MYSELF.
...


WASN'T IT BECAUSE HE TRULY FEARED NAZISM?
IT WAS ONLY AFTER THE INVITATION TO THE NEW YORK PHILHARMONIC, THE PLOT THAT FOLLOWED, AND HIS SUBSEQUENT APPOINTMENT AS GENERAL DIRECTOR, THAT HE FOUND HIMSELF FORCED TO COOPERATE WITH GERMAN GOVERNMENT.
...LISTEN CAREFULLY TO HIS MUSIC, AND YOU'LL SURELY RETHINK YOUR VERDICT.
MY NAME IS *MENUHIN*, AND I WOULD LIKE TO STATE THIS AGAIN...

Disc Guide

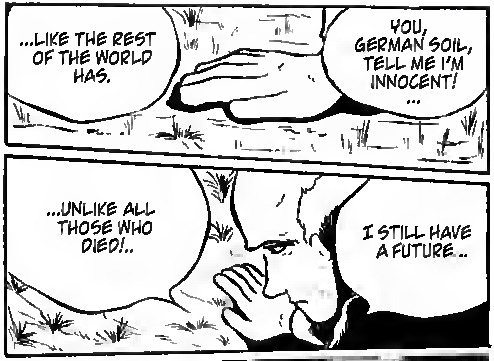
WAGNER: Siegfried's Funeral March

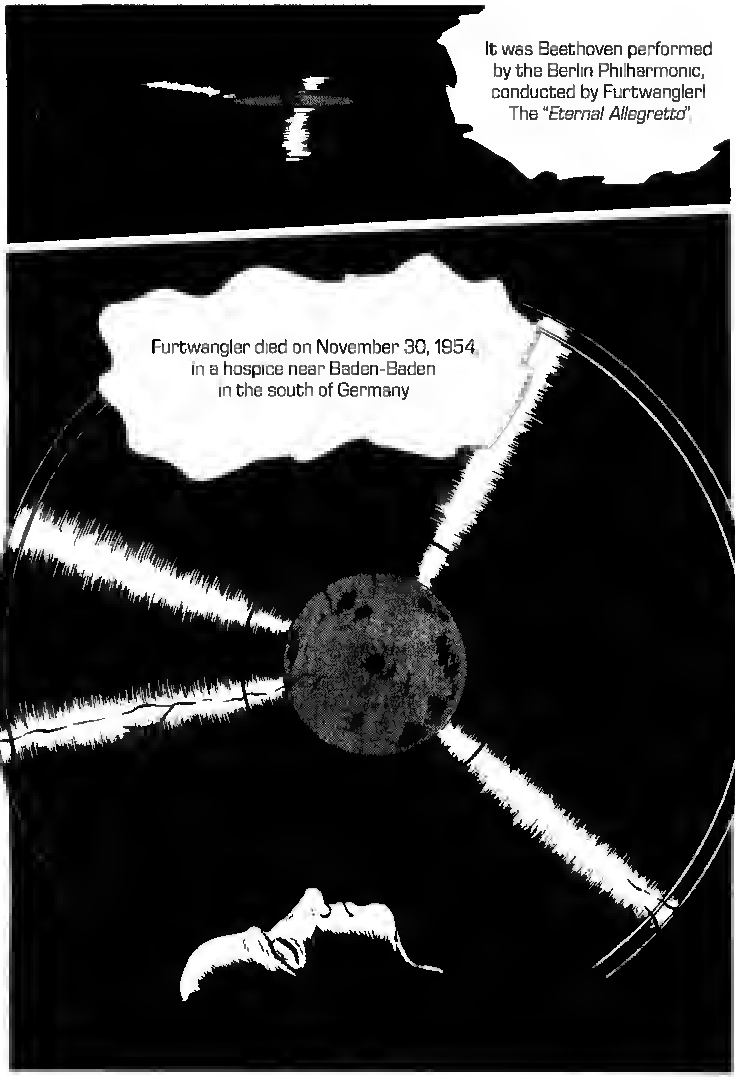
Selection of Orchestral Pieces - Vol. 1

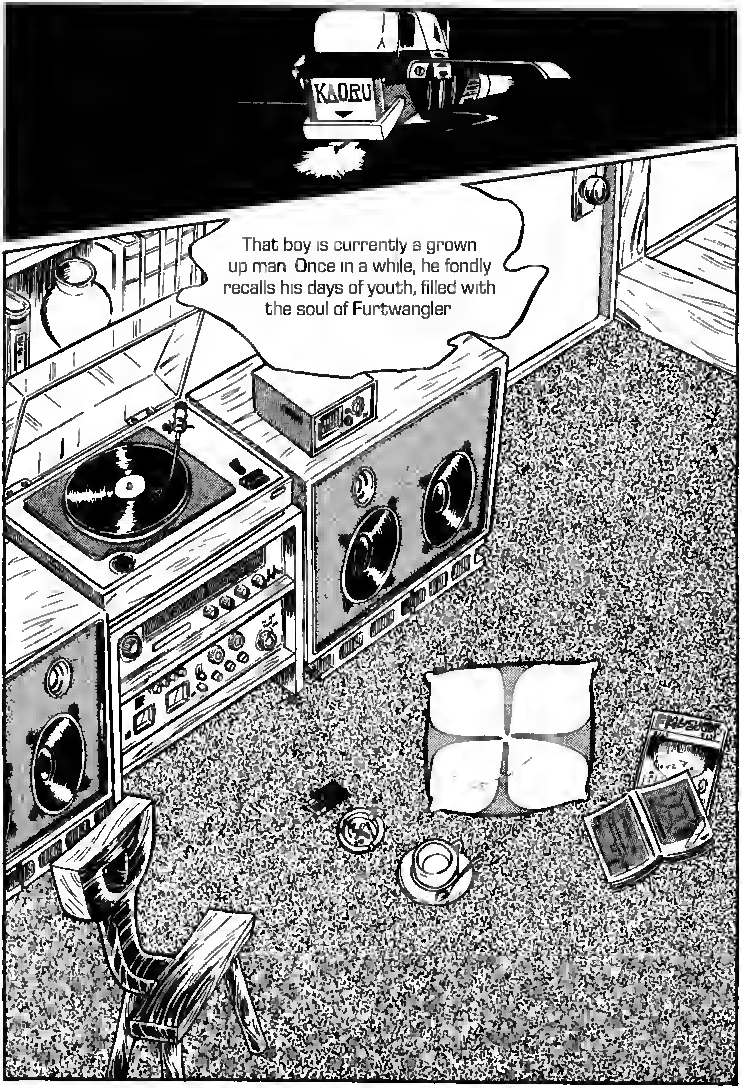
Conducted by
Wilhem Furtwangler
for the Vienna Philharmonic Orchestra
(Studio recording from 1954)
EMI CLASSICS TOCE-3752

The record that Leiji Matsumoto found in the street (see p 188) also included this piece. It took him more than 40 years to complete the manga adaptation of 'The Ring of the Nibelung', and it was precisely this piece that inspired it.

The piece is taken from the 4th and final opera Götterdämmerung. It is a grandiose piece, that connects different motifs one after the other in a kind of mosaic, after the hero's (Siegfried) death, recalling the highlights of his life. It was also one of Furtwangler's favourite pieces. Because of its sound quality, this 1954 version is the preferred choice to those who wish to discover this piece. The greatness of Furtwängler's music can be recognized in its 10 minutes, beginning with a silence, continuing with a slow rise in power where the sound seems to come from the bowels of the earth and ending in a moment of maximum tension.




It was Beethoven performed by the Berlin Philharmonic, conducted by Furtwangler! The "*Eternal Allegretto*".
Furtwangler died on November 30, 1954 in a hospice near Baden-Baden in the south of Germany


KAORU
That boy is currently a grown up man. Once in a while, he fondly recalls his days of youth, filled with the soul of Furtwangler

The "Eternal Allegretto" still continues to be performed in grandiose ways, touching the souls of anyone who listens. Furtwängler's soul will, too, sing endlessly, for an eternity.

EXCLUSIVE INTERVIEW:

DER RING DES NIBELUNGEN

My experience with WAGNER

by: LEIJI MATSUMOTO 松本零士

When I was young, the same thing always happened, as I was drawing mangas, grandiose symphonies would play inside my head
I lived in a four and a half *tatami*, so small that I could hardly roll over in my bed, but music, even when only playing inside my head, played a decisive role!

I MUST GO TO TOKYO!

I started drawing mangas since primary school, the friends I showed them to, always congratulated me, I loved that feeling and kept encouraging me to continue drawing. One day, I sent a sketch to a Tokyo editor. The *"Kansai School Newspaper"* was quick to publish my boards, then, in high school, I was lucky enough to be published in a Shōjo magazine. Soon afterwards, I received a postcard from the editor that said *"We'd like to see you soon in Tokyo"*, but back then, I lived in Kogura, Kyushu Prefecture.

Becoming a mangaka in Tokyo was nothing but a distant dream, almost impossible. At the time, I had just finished high school, and one day, ***Osamu Tezuka*** visited Kyushu, I thought his trip was related to *"The Golden Trunk"*, back then published in *"Sainihon Shimbun"* (Newspaper in West Japan), but it turned out he was also looking for an opportunity to ease the load on the huge amount of work he had to finish.

As agreed, we isolated ourselves in an inn and began to draw some panels. It was during this period that I created the *Kyushu Association of Manga Research*, still active to this day, that helps many young people hoping to become mangaka. And so, quickly, in order to select his assistants as soon as possible, a decision was made, ***Kenchiro Takai*** and I received a telegram that said we were chosen.

Isolated in one of the rooms of the inn, I helped ***Master Tezuka*** in his designs and colouring. Once, while we were drawing, he came to us and said: *"Right now, I'm working on a research paper on aquatic snails, and they look like this.."* and he began drawing a spiral-shaped animal on my sketches (Now that I think about it, he was still a medical student then!) He told me enthusiastically: *"If you want to become a mangaka, you have to come to Tokyo."* and that was my first, and last experience as an assistant.

I finally decided to accept the advice ***Tezuka*** told me that day and resolved to go to Tokyo, however, I didn't have enough money for the trip, because in addition to the train ticket, it was also necessary to pay for accommodation, and when I was beginning to lose hope, ***Wagner*** came to rescue.

HOW I FOUND WAGNER

This story makes me feel old... It begins in the post-war years, around 1951-52, I was going to college in the town of Kagura, in a country in ruins, where reconstruction seemed but impossible. In those days, everywhere you looked around, you could see streets littered with furniture, clothing and many kinds of objects that had been thrown away, just heaps of waste without any legal control. For the most part, these were the belongings of people who had died during the war, and not having an owner, ended up being thrown out on the public road.

Among these objects, were a pile of 78 RPM records. One day I took one home and listened to it. Trembling with impatience, I managed to gently place the needle of the player on the record, it was a "*Victor*" phonograph that my father, who had been a pilot in the air force, had brought us from Shanghai. Then, after a few crackles, a quiet and strange sound started to come out, like a sombre blast that came from the bowels of the earth, "*What is this? Is it the music?*" I thought.
Then, many other sounds came to accompany the grave note, and eventually the whole thing poured like a torrent, and when the trumpets came in, I thought that the apparatus would explode by the power of the orchestra alone.

This unexpected experience touched me deeply, how could music like this exist in the world? Taking a look at the disc, it read: "*Siegfried's Funeral March. Composer: Wagner*". Only later did I realize, that it was a very famous scene from '***Götterdämmerung***', the last part of ***Wagner's*** tetralogy: "***Der Ring des Nibelungen***".

Since then, I learned to appreciate classical music through *Wagner*, and it was possible thanks to a record given to me by a dead man (in the pile of records was also ***Beethoven's*** "*Destiny*", and the "*Eternal Allegretto*" of the *7th Symphony*).

I remember vividly, how in high school, the first thing I bought with the money I received from my manga was a record, "*Jewels of the Madonna*" by ***Wolf-Ferrari***, and continued buying many more, even if I had nothing to eat. Eventually I managed to put together a small, but competent system, capable of playing in stereo sound (I also built some weird electric gramophone).

SELLING WAGNER

Anyway, back to the story! The day for my departure to Tokyo was soon approaching. The editor had even booked a place for me to sleep, but I didn't have enough money. By making an inventory of everything I had with me, I realized only my stereo device and the records would be worth enough for the amount required, so I had no choice, I had to say goodbye to ***Wagner*** for a while! And so I consigned my records and the player to pawn shop to obtain the money, once I had been settled as a mangaka, I could go back and get them.

I might not have had another chance if I missed that opportunity to go to Tokyo, but I promised myself that I would buy a high quality stereo equipment and a huge pile of records if I managed to make a decent living from my mangas alone, and so, by reasoning that way I made such leap into the unknown. Once the train ticket and some other stuff was paid, I only had 700¥ left, this is equivalent to about 7000¥ now.*

Then, with those 700¥ remaining in my pocket, I took the night train to Tokyo, I'm sure many will make the connection between my experience and the beginning of "***Galaxy Express 999***", however, it was much more ordinary in my case. The train began to shake as it started moving forwards while I was eating three hard-boiled eggs I had bought in the station, and that's how, thanks to ***Wagner***, the pile of records and the player, that I was able to reach Tokyo.

*This interview was published in 2002

MUSIC PRECEDES EVERYTHING

I recall being struck by a reply in a film that told the life of a composer "*music precedes words, therefore, it's eternal*", this means that sounds and music happened in this world long before there were words. In my works as well, first the music resonates in my head, then the words come, and that's how all my mangas begin.

For example, when "***Galaxy Express 999***" was adapted as a TV anime, I told the staff to take inspiration in ***Grieg's*** "*Peer Gynt*". I thought that this music, composed in Norway, suited such adventures perfectly. The story is about *Peer Gynt*, the protagonist, a boy full of spirit, who embarks on a trip around the world on boat, where he will live many adventures, and later, already tired, returns to his native village to await for the death of his mother, all very similar to Tetsuro's journey to win a mechanical body. In particular, I asked the staff to pay close attention to "*The Death of Aase*" and "*Solveig's Son*" during the composing of the music.

It's possible that I had "*Peer Gynt*" in mind as soon as I began to work on "***Galaxy Express 999***", but I didn't realize it right away, however, those records that I had listened since I was young were deeply ingrained in my memory, after all, "music precedes manga", and in a way, this manga "***The Ring of the Nibelung***" is a perfect example.

40 years later, I fixated on the idea of making a manga adaptation of "***Der Ring des Nibelungen***", and now it's a reality. I could talk for a long time about my experiences and thoughts, but it would take a while. If the opportunity presents again, I'd like to write more about it and make it available to you, my readers, but hey "***Das Rheingold***" is only the prologue to this opera...

Bunch Comics Extra
ニーベルングの指環(ゆびわ) ②
――ラインの黄金(おうごん)（下）
初出　「中古車ファン」1990年10月10日号～1991年11月25日号

発行――― 2002年2月16日　初版

著者――― 松本零士(まつもとれいし)

副行者――― 佐藤隆信

発行所――― 株式会社 新潮社
〒162-8711　東京都新宿区矢来町71
コミック事業部TEL 03-3266-5453
読者係TEL.03-3266-5111
http://www.shinchosha.com

印刷・製本――― 大日本印刷株式会社

カバーデザイン― 新潮社装幀室

本文真デザイン― 野本千絵

ディスク・ガイド執筆― 富樫哲佳

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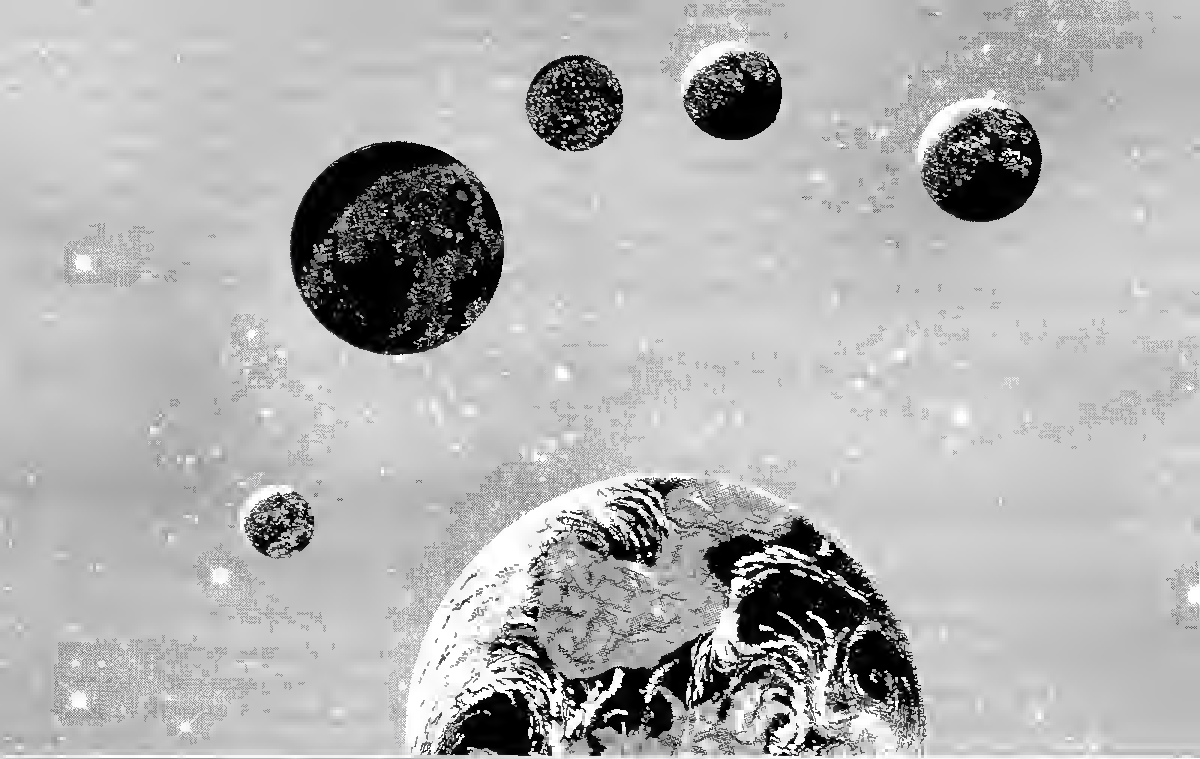
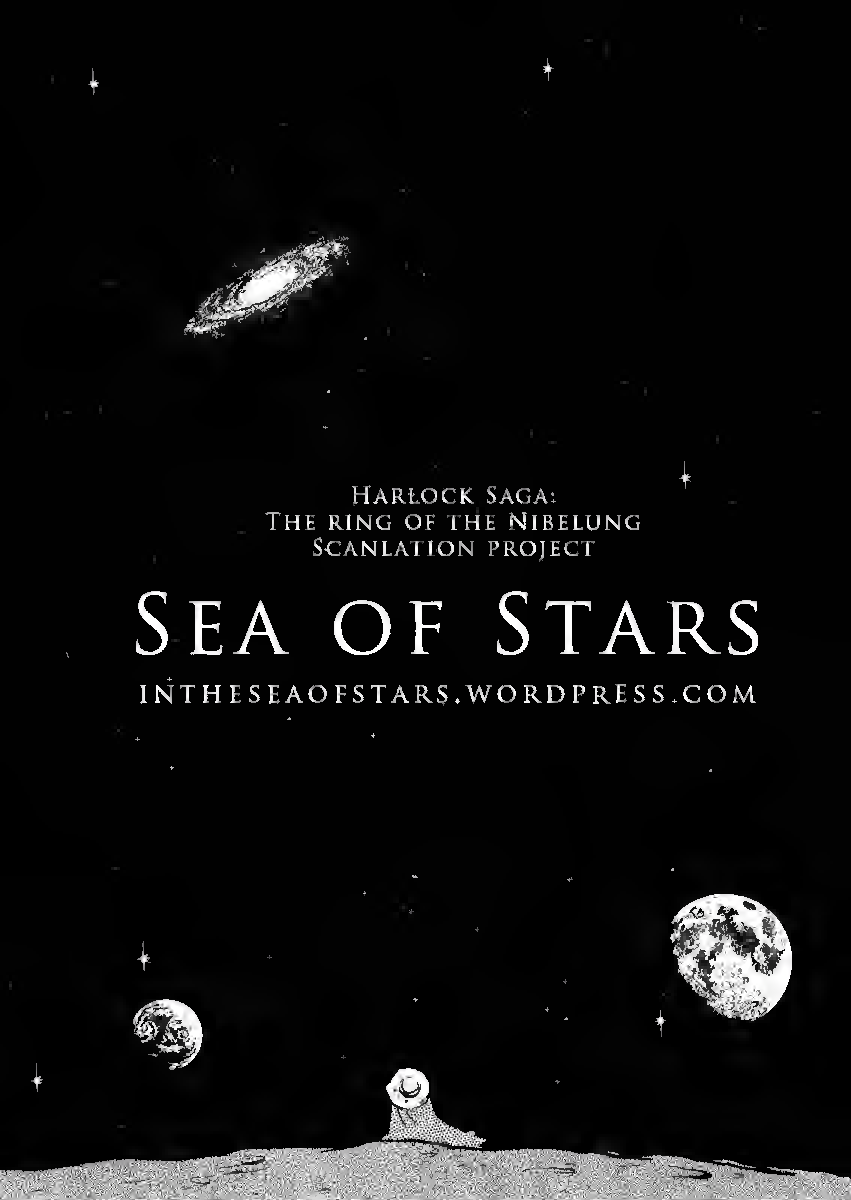


R.Wagner
L.Matsumoto

Das Rheingold Der Ring des Nibelungen ラインの黄金【下】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The ring of the Nibelung
Scanlation project
Sea of Stars
intheseaofstars.wordpress.com